

The

10
NATIVITY:

A CHRISTMAS CAROL.

WRITTEN BY
THE REV. EDWARD C. JONES.

MUSIC BY
J. C. BECKEL.

PHILADELPHIA:
PUBLISHED BY WM. H. SHUSTER,
No. 97 NORTH EIGHTH STREET.

All of Professor Beckel's Compositions, and the New and
Fashionable Music published in the United
States, for sale as above.

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1856.



CHRISTMAS IN OLDEN TIME.

INTRODUCTION.

The term *Carol* originally signified a song joined with a dance, a union frequently found in early religious ceremonies. By some, it has been derived from *Cantare*, to sing, and *Rola*, an interjection of joy. It was, however, applied to joyous singing, and thus to festive songs; and for a long time past has been used to designate those sung at the festival of Christmas. In earlier times, Music, both Vocal and Instrumental, was introduced into religious ceremonies. Jubal's Harp, or Organ, was, doubtless, like the Harp of David, used on such occasions, and the Science of Music was a necessary part of the education of the priesthood. In the Records and Sculptures of the Hebrews, Greeks, Romans, and Egyptians, and other great nations of antiquity, and in the recent discoveries at ancient Nineveh, we find descriptions and representations connected with it. More might be said on this subject, but want of space compels a postponement till some more favorable opportunity. We have selected the Nativity as our subject, because we desire all our instructions to subserve the cause of true religion. The Christmas tree (introduced in our Carol), is productive of much amusement to old and young; and much taste can be displayed in its preparation. It is delightful to watch the animated expectation and enjoyment of the children, as the treasures are displayed and distributed; the parents equally participating in the pleasures, and enjoying the sports of their childhood over again. And where can the weary world-worn man find greater relief from his anxious toil, and many cares, and, haply, his many sorrows, than in contemplating the amusement of artless children, and assisting as far as he is able; for it is not every one has tact for this purpose, and our young friends soon detect this, and discover the right "Simon Pure." We, therefore, ask the earnest co-operation of the community in the prosecution of our arduous duties as a Teacher of youth.

J. C. BECKEL.

D I R E C T I O N S.

1. Decorate your stage with Evergreens and a Christmas Tree.

2. Appoint the characters represented, viz :

I. Hope, a little girl holding an Evergreen in her hand, and having a Star on her bosom.

II. Europe, Asia, Africa, and America. Two Boys and two Girls, dressed as follows : The Asiatic (Girl), full sleeves, a girdle and turban. The American (Girl), with feathers in the head, and a bow and arrows. The African (Boy), with pearls around the neck, and an ivory sceptre, and the European, with a volume beneath his arm, supposed to be philosophical.

3. Chorus of Children.

4. Chorus of Angels.

Just published, and for sale by Wm. H. Shuster, No. 97 North Eighth Street,
The Feast of Roses, a Cantata for the Merry Month of May.

THE

NATIVITY,

A Christmas Carol.

INTRODUCTION.

No. 1.—OVERTURE.

No. 2.—OPENING CHORUS, with Solos alternating.

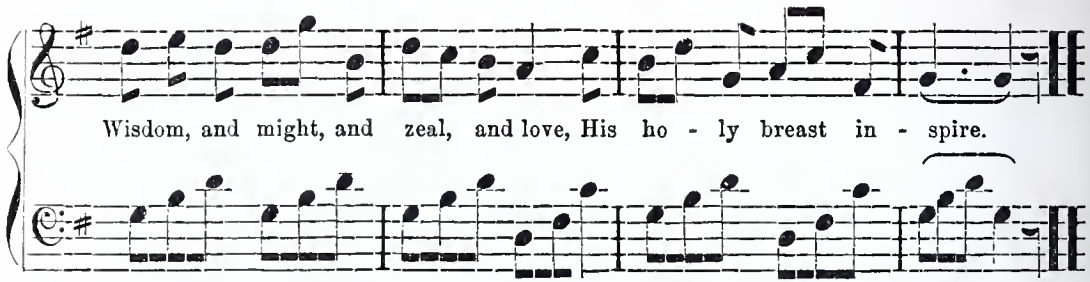
Hark, the glad sound, &c.

Allegretto.

mf Hark, the glad sound, the Sa - viour comes, The Sa - viour promised long; Let

ev' - ry heart pre - pare a throne, And ev' - ry voice a song. *p* On

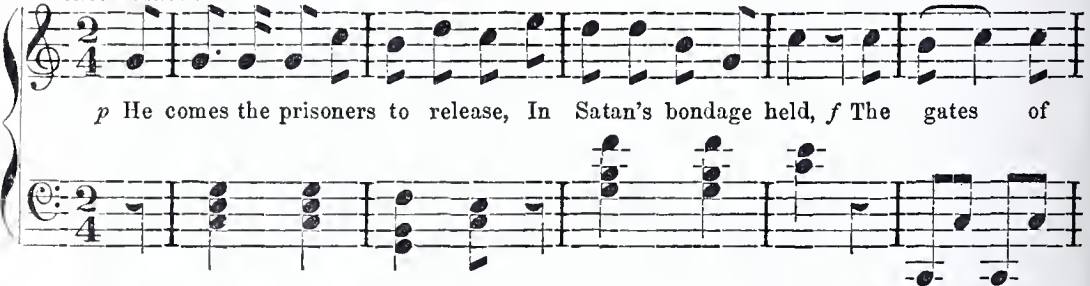
him the spi - rit large - ly pour'd, Ex - erts his sa - cred fire;



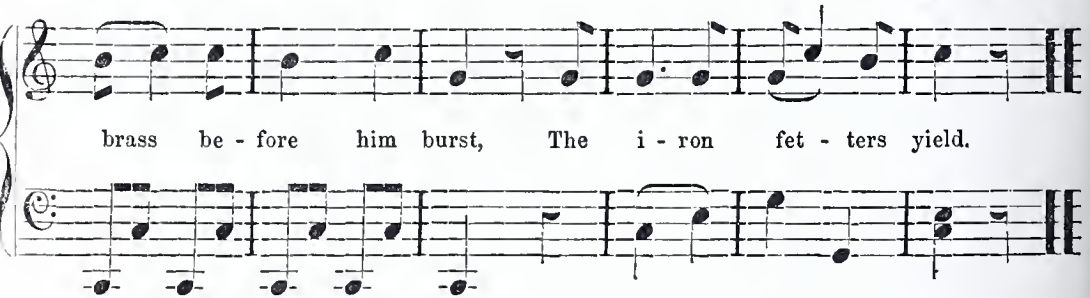
Wisdom, and might, and zeal, and love, His ho - ly breast in - spire.

HE COMES THE PRISONERS, &c., by a little Girl.

Solo: Moderato.



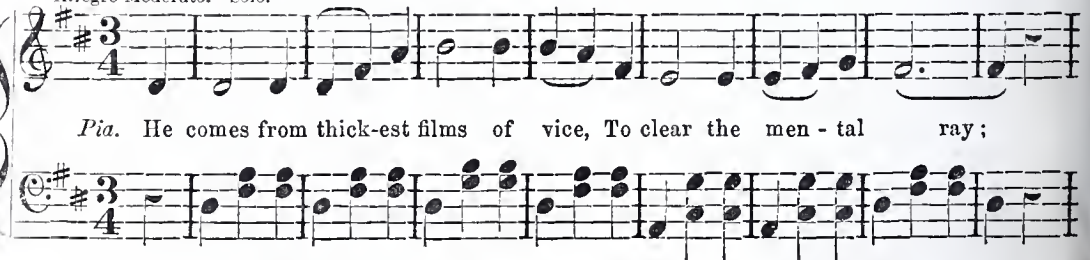
p He comes the prisoners to release, In Satan's bondage held, *f* The gates of



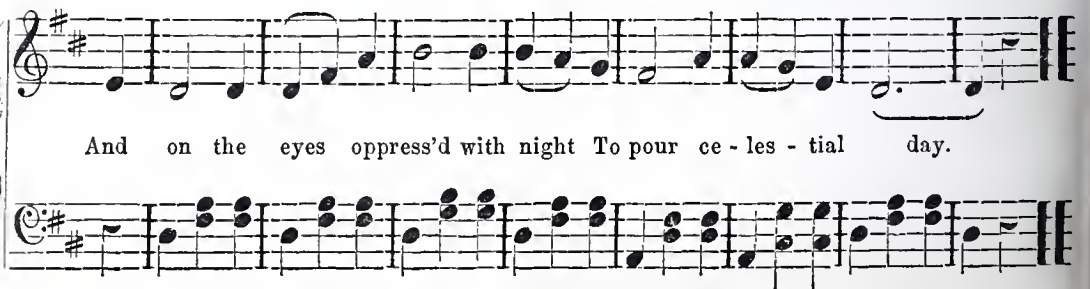
brass be - fore him burst, The i - ron fet - ters yield.

HE COMES FROM THICKEST FILMS, &c., Second little Girl.

Allegro Moderato. Solo.



Pia. He comes from thick-est films of vice, To clear the men - tal ray ;



And on the eyes oppress'd with night To pour ce - les - tial day.

HE COMES THE BROKEN HEART TO BIND.

Third little Girl.

Solo. Moderato.

p He comes the broken heart to bind, The bleeding soul to cure; And
with the trea-sures of his grace To'n-rich the hum-ble poor

OUR GLAD HOSANNAS.

Chorus: Allegro.

f Our glad ho-san-nas, Prince of Peace, Thy
welcome, thy welcome shall pro-claim, And
heav'ns e-ter-nal arch-es ring With

Girls.

thy, with thy be - lov - ed name. Ho-

Boys Both, Boys, Girls, Both,
san-na, ho-san-na, thy welcome shall proclaim, ho - san-na, ho-san-na, thy

Boys, Girls, ho - san-na, Boys,
wel-come shall pro-claim, thy wel - come shall pro-claim, thy

Girls, ho-san-na, Both,
wel - come shall proclaim, thy welcome shall proclaim, shall pro-

claim, shall pro - claim.

A Christmas Carol.

The scene opens with a little girl holding an evergreen in her hand, and having a star on her brow, advancing to the front of the stage and singing.

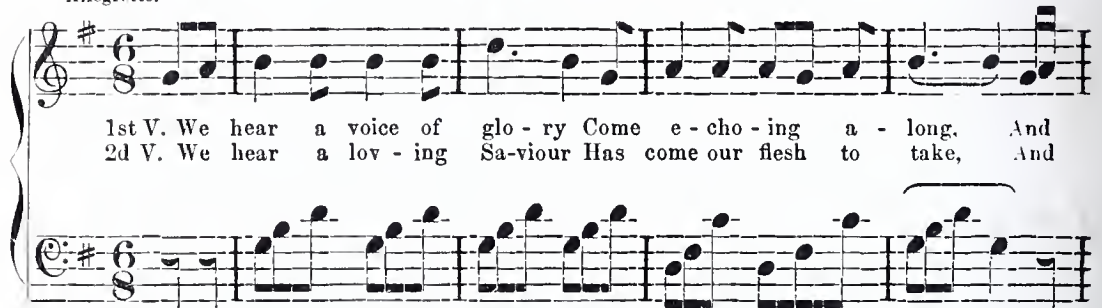
Nations waiting in your gloom,
 Lo! the promised light and bloom,
 Comes to breathe a holy spell,
 Over mountain, stream, and dell,
 Greenness sits upon the tree,
 Birds awake their melody;
 Star of Hope, eclipsed and dull,
 Now is shining beautiful.
 Wake, ye nations, for above,
 Dawns a day of hope and love.
 Wake, ye people, every tongue;
 Poor and rich, and old and young,
 To a shrine of praise ascend,
 Hearts and voices sweetly blend.
 Come, I wait your notes to hear,
 'Tis Creation's festal year.
 Hark! I catch the nation's chaunt,
 Where arose a mournful plaint,
 Every quarter of the globe,
 Girds afresh its royal robe,
 Springs to meet the light divine,
 Hastens an odorous wreath to twine.
 Come, I call ye, come, for now
 Hope's bright star is on my brow.
 Come, for in my hand is seen,
 Nature's blooming Evergreen.

The door opens, and four children advance to represent the four quarters of the globe, dressed as follows: Asiatic, with full sleeves, and a girdle and turban; the American, with feathers in the head, and a bow and arrows; the African, with pearls around the neck, and an ivory sceptre; and the European, with a volume, supposed to be philosophical, under his arm, and join in chorus:

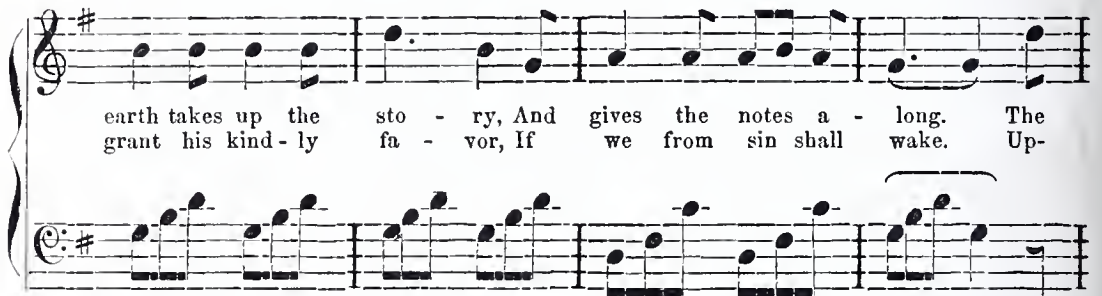
No. 3.—SEMI-CHORUS: Europe, Asia, Africa, and America.

We hear a voice of glory.

Allegretto.



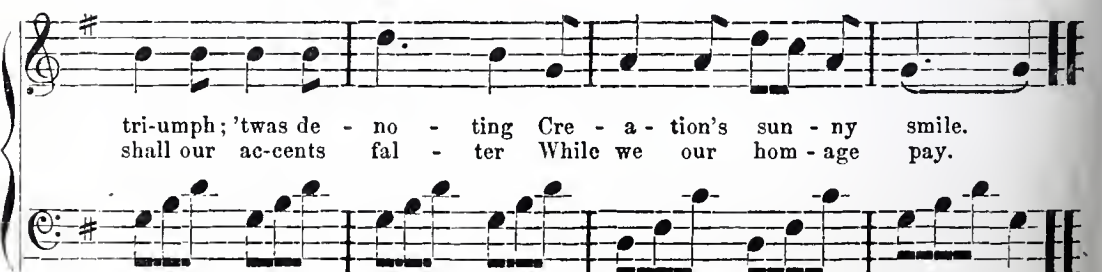
1st V. We hear a voice of glo - ry Come e - cho - ing a - long. And
2d V. We hear a lov - ing Sa - viour Has come our flesh to take, And



earth takes up the sto - ry, And gives the notes a - long. The
grant his kind - ly fa - vor, If we from sin shall wake. Up -



voice comes float - ing, float - ing Through con - ti - nent and isle; A
on a ver - dant al - tar, U - ni - ted praise we lay; Nor



tri - umph; 'twas de - no - ting Cre - a - tion's sun - ny smile.
shall our ac - cents fal - ter While we our hom - age pay.

No. 4.—CHORUS AND SOLO.

Shout the glad tidings.

Hymn 46, Epis. Coll.

Allegro Vivace.

f Shout the glad ti - dings, ex - ult - ing - ly sing, Je-

ru - sa - lem tri - umphs, Mes - si - ah is King.

Girls.

Shout the glad ti - dings, ex - ult - ing - ly sing, Je-

Boys. *f* Shout the glad ti - dings, ex - ult - ing - ly sing. Je-

Staccato.

ru - sa - lem tri - umphs, Mes - si - ah is King. 1st mo. 2d mo. Mes-

Boys sing upper notes here.

ru - sa - lem tri - umphs, Mes - si - ah is King. Mes-

si - ah is King, Mes - si - ah is King.

SION THE MARVELLOUS STORY.

Solo, Moderato.

1st v. 1st Girl. *p* Si - on the mar - vel-lous sto - ry be telling, The
 2d v. 2d Girl. Tell how he com - eth from na - tion to nation, The
 3d v. 3d Girl. Mor - tals your hom - age be grate - ful - ly bringing, And

son of the High - est how low - ly his birth, The
 heart cheer-ing news let the earth e - cho round. How
 sweet let the glad - some ho - san - na a - rise; Ye

bright - est arch - an-gel in glo - ry ex - cel-ling, He
 free to the faith-ful he of - fers sal - va - tion, How his
 an - gels the full hal - le - lu - jah be sing - ing, One

D. C. Chorus, Shout, &c., after each verse.

stoops to re - deem thee, He reigns up - on earth.
 peo - ple with joy ev - er - last - ing are crowned.
 cho - rus re - sound thro' the earth and the skies.

Here the first girl with the Star says, "Asia, advance and speak your gratitude;" and then, while the others seat themselves, Asia begins:

'Twas Christmas eve at Bethlehem,
 A night serene and clear,
 When Jewish shepherds caught the lay,
 And joyous 'twas to hear;
 The wintry stars were twinkling soft,
 The lambs were fast asleep,
 When, lo! a burst of harmony,
 That made our bosoms leap.
 It said, it said that Christ had come,
 A Saviour from the throne,
 Oh, could I from the upper dome,
 But catch that wondrous tone.
 It died away, and all was calm;
 No angel choir was there;
 Oh, it would stir me like a psalm,
 To hear it still in air.

Here the whole choir, in full chorus, sing

No. 5.—CHORUS.

Glory in the highest, glory.

Allegro: Chorus.
Voice.
f Glo - ry in the high - est, glo - ry,
 Glory, &c.,

Piano.
f

p Peace pro-claims her bless-ed sto-ry, And good
Na-tions with trans-gres-sions ho-a-ry, Roll a-

will, - good - will, good-will to man, good-will, good-will to
way, Roll a-way, a-way your ban, roll away, roll away your

man.
ban.

Roll a - way, Roll a - way your ban,

Roll a - way, Roll a - way your ban.

Roll a-way your ban, Roll a-way your ban.

Here Asia lays her turban upon the table. The first girl, who is supposed to personate Hope, again says, "America, advance and speak your gratitude." America begins,

My forest land was dark,
 My children roamed abroad;
 We had no saving Ark;
 We had no hope in God.
 My cataract was loud;
 The thunder shook my hill;
 But the soft voice of hope
 Could not my bosom fill.
 The quiver and the bow
 I render back to thee,
 For Christ, above my heart,
 Has gained the mastery.

Here America deposits the bow and arrows on the table, which personates a shrine, and which may have some flowers scattered upon it, which bow and arrows are received by the little girl who represents Hope, and who must graciously receive them, saying, "Europe, advance and speak your gratitude." Europe begins,

The world by wisdom knew not God,
 Learning, in fear, its pathway trod.
 Not Rome, with its unfetter'd wing,
 Could doubt's dim shadows from me fling;
 Nor Athens, with its porch of stone,
 Tell of the mystic Three in One;
 From books but faint the light we drew,
 Till God's own day-star burst in view.
 The world by wisdom knew not God,
 Our hearts scarce rose above the sod;
 But since the angels' chorus burst,
 A nobler creed my soul has nursed.

Here Europe reverently places the book on the shrine to indicate the abandonment of mere worldly wisdom, and the whole orchestra repeats, /

Glory in the highest, glory, &c.

Repeat No. 5, Glory, &c.

The direction is then given by the genius of Hope, "Advance, Africa, and speak your gratitude." Africa begins,

My desert sands are burning hot,
 But now they feel a cooling tide;
 And Nile and Niger brighter flow,
 And toss their waves in quickened pride;
 The fragrant gum, the odorous spice,
 The ivory sceptre here I lay,
 For on my Pyramids has dawned
 A holy light, a cheerful day.

Here Africa places the ivory sceptre upon the shrine, and the general chorus begins, from all the children :

No. 5. Glory in the highest, glory.

And at its termination the genius of Hope waves the evergreen as the representatives of the four continents take their seats, and sings

No. 6.—SOLO.

CHILDREN OF A SINFUL EARTH. (A little girl).

Allegretto.

Chil-dren of a sin-ful earth, Ye have made your of-fer-ing;

Hail the day of Je-sus' birth, Make cre-a-tion's wel-kin ring.

Blended gifts I thus re-ceive, For the Monarch of the sky;

Now with freshen'd notes we weave, Once a-gain our har-mo-ny.

And then sounds the general chorus, from all the children

No. 5, Glory in the highest, glory.

After an intermission of ten minutes, all re-enter, and proceed with Part II.

P A R T I I.

No. 7.—SOLO AND CHORUS.

HARK, THE HERALD ANGELS SING.

Angels* and Children.

Allegro. Children. Chil., Angels, Chil., Angels.

Pia. Hark, the herald angels sing, Glory, glory, glory, glory,

Together. Children. Angels.

Glory to the newborn king, *p* Peace on earth, and mercy mild, Glory to the newborn king,

Children, Angels, Children,

God and sinners re-con-cil'd, Glo-ry to the newborn king. Hark, the herald angels

* A portion of the singers must be selected to represent the angels.

Angels, Children, Angels, Children, Angels, Together.
 Glo - ry, Children, Glo - ry, Children, Glo-ry to the newborn king, The

sing, the herald angels sing, the angels sing,

new - born king, the new - born king. Attacca subito, 2d verse.

JOYFUL ALL YE NATIONS RISE.

First little Girl.

Solo, 2d Verse, Andantino.

mf Joy-ful all ye nations rise, Join the triumphs of the skies,

D. C. Chorus, Hark, the herald angels sing, and then proceed to Solo, 3d verse.

With th'an - gel - ic hosts pro-claim, Christ is born in Beth - le - hem.

Chorus, Three times, third time very slow.

CHRIST, BY HIGHEST HEAVEN ADORED.

Second little girl.

Solo, 3d Verse. Andante.

p Christ, by high - est heaven a - dored; Christ, the ev - er - last - ing Lord;

D. C. Chorus, Hark, the herald angels sing, and then proceed to Solo, 4th verse.

Late in time be - hold him come, Off'-ring of the Vir-gin's womb.

VEILED IN FLESH.—(Third girl.)

Solo, 4th Verse. Andante Sostenuto.

p Veil'd in flesh, the God-head see, Hail th' in-car - nate De - i - ty;

D. C. Chorus, Hark, the herald angels sing, and then sing 5th verse.

Pleas'd as man with man to dwell, Je - sus, now Im - ma - nu - el.

RISEN WITH HEALING IN HIS WINGS.—(Fourth girl.)

Solo, 5th Verse. Allegretto.

p Ris'n with heal-ing in his wings, Light and life to all he brings;

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a single melodic line. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

D. C. Finale Chorus, Hark, the herald angels sing.

Hail the Son of Right-eous-ness, Hail the heav'n-born Prince of Peace.

This section continues with two staves in treble and bass clefs, maintaining the 6/8 time signature and one-sharp key signature. It features a melodic line in the upper staff and a supporting accompaniment in the lower staff, concluding with a double bar line.

No. 8.—DUET.

WE SAW THE JEW.—(Two little girls.)

Moderato. 1st Voice.

2d Voice.

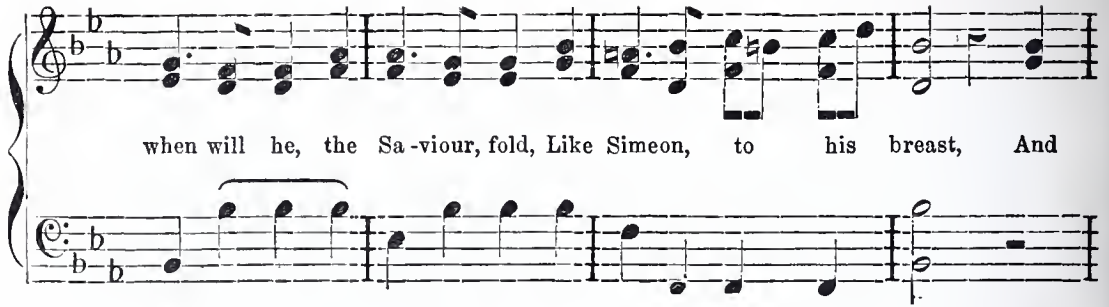
We saw the Jew, God's fa-vor'd child, Re-ject our fa-vor'd king; We

The first system of the duet features two vocal staves in treble clef with a key signature of two flats (Bb, Eb) and a common time (C) signature. The first voice has a melodic line, while the second voice provides a harmonic accompaniment with chords.

Together.

saw him in his tow'r-ing pride, A-far the dow-ry fling; Oh,

The second system continues the duet with two vocal staves in treble clef, maintaining the two-flat key signature and common time signature. Both voices have melodic lines, and the lower staff provides a harmonic accompaniment.



when will he, the Sa-viour, fold, Like Simeon, to his breast, And



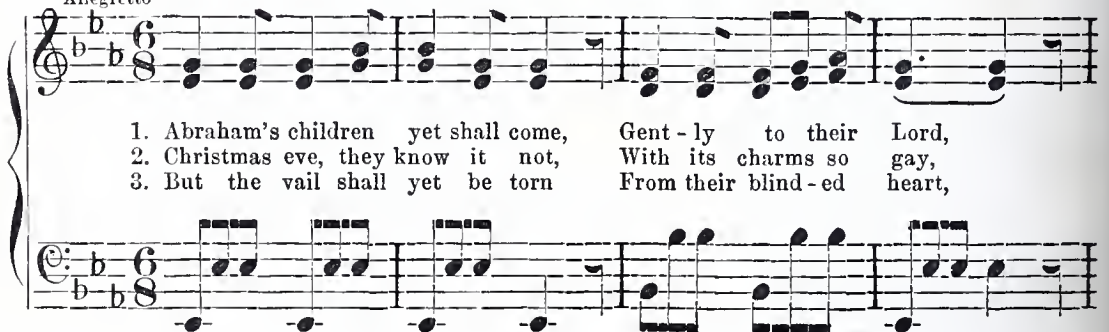
prize be - yond his pearl and gold, Sal - va - tion's hope and rest.

They then sit down, and the Boys respond in Chorus.

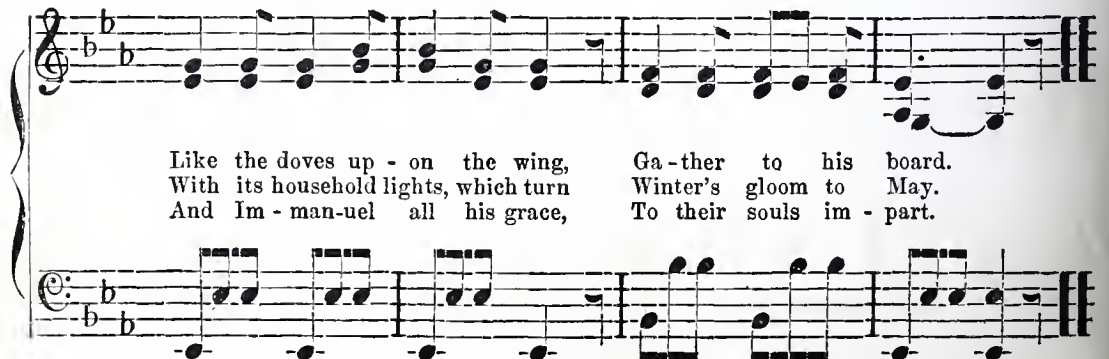
No. 9.—SEMI-CHORUS.

ABRAHAM'S CHILDREN.—(Boys).

Allegretto



1. Abraham's children yet shall come, Gent - ly to their Lord,
2. Christmas eve, they know it not, With its charms so gay,
3. But the vail shall yet be torn From their blind - ed heart,



Like the doves up - on the wing, Ga - ther to his board.
With its household lights, which turn Winter's gloom to May.
And Im - man - uel all his grace, To their souls im - part.

Three little girls then advance, and the following questions and answers ensue :

No. 10.—CONCERTED PIECE.

IS YOUR HOME A HAPPY PLACE?

Allegretto. 1st Voice.

Is your home a hap - py place, On a Christ-mas morn-ing;

The first system of musical notation for the 1st voice part. It consists of a treble and bass staff joined by a brace on the left. The key signature has two sharps (F# and C#), and the time signature is 2/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

2d Voice.

Is the smile up - on its face, Eye and lip a - dorn - ing.

The second system of musical notation for the 2d voice part. It follows the same format as the first system, with a treble and bass staff, two sharps in the key signature, and a 2/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

3d Voice.

Yes, my mo - ther, fa - ther dear, Load me with ca - ress - es,

The third system of musical notation for the 3d voice part. It follows the same format as the previous systems, with a treble and bass staff, two sharps in the key signature, and a 2/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

And my wel-come Christmas cheer, All my bo - som bless - es.

The fourth system of musical notation for the 3d voice part. It follows the same format as the previous systems, with a treble and bass staff, two sharps in the key signature, and a 2/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. The system ends with a double bar line.

PRESENTS POUR, AND SMILES GO ROUND.

Allegro Moderato. Full chorus. Finale.

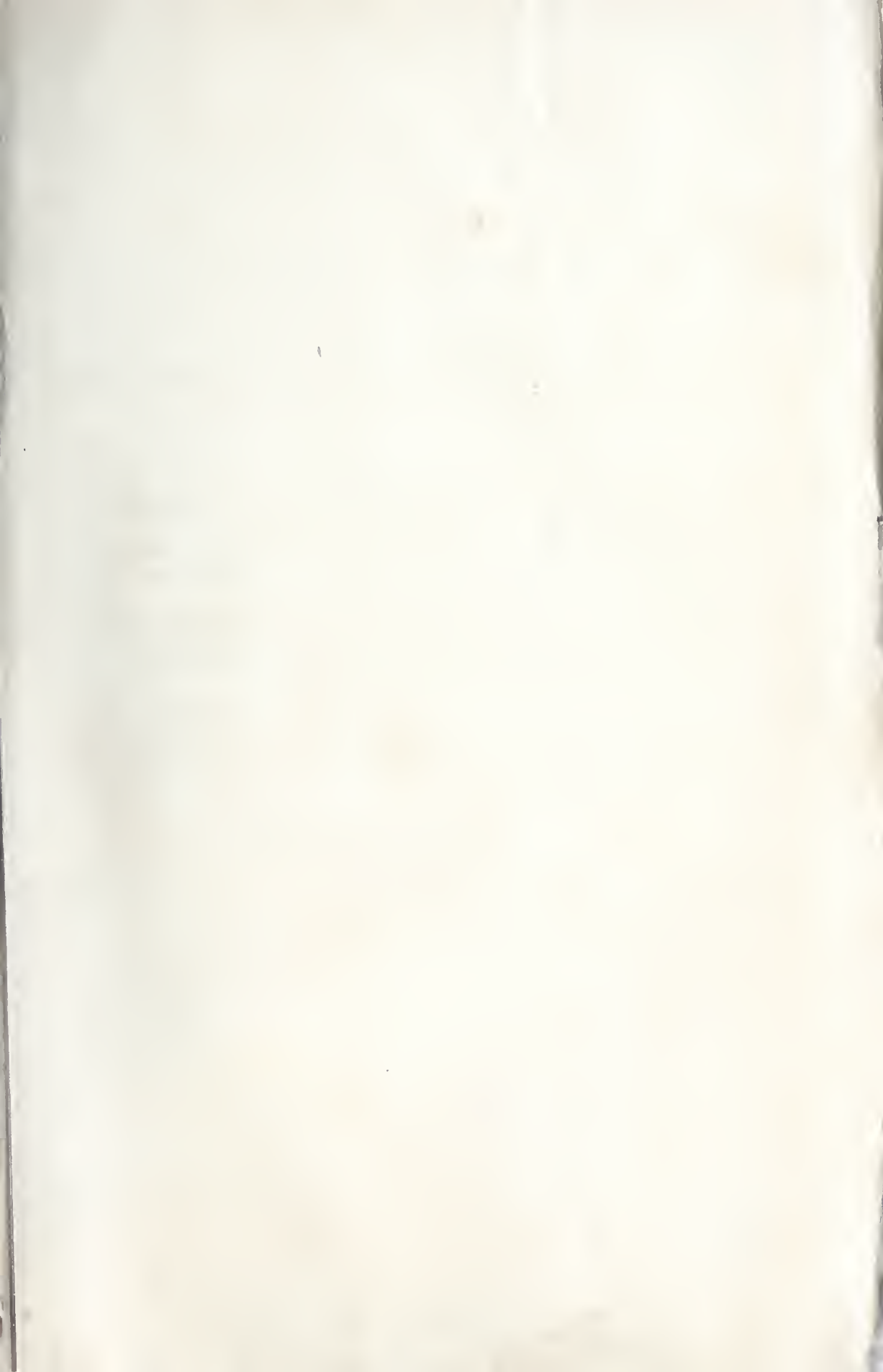
f Pre-sents pour, and smiles go round, While the fire is glow-ing;

Hearth and ta-ble full of cheer, Nought but gladness knowing; Such cheer to you, such

cheer to me, May ev' - ry fu - ture Christmas see, Such Christmas see.

The Singers, at the word *you*, will gently move their right hand towards the audience, and at the word *me*, return it to their own breasts.





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